

CITYSTYLE

Atlantic Insight

January 1985

**Pimps:
playing
preying
and
plying
flesh**

PHOTO BY ALBERT LEE



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Metro ski primer: button up, buckle up and go for the snow

by Sandy Nicholson

Skiing can carve a deep hole in your wallet, but it needn't if you are realistic about the equipment and the type of skiing you want. Sure it's no problem to spend up to \$2,000 on techno-freak, triple-joint boots, 75-way release ski bindings and FRP carbon fibre serrated edge skis. But do you really need that?

To ski derives from the old Norse *skith* — to snowshoe. In days gone by skiing was a means of travelling quickly through deep snow in mountainous terrain. From there it evolved into two types of recreation and sport — Alpine, commonly called downhill, and Nordic or cross-country. Nordic equipment and skiing is a lot less expensive.

To enjoy skiing, you must be warm and dry. While jeans look great on the hill, they'll get wet and probably freeze, so leave them at home. Ski clothing, like all ski gear, ranges in price from the comfortable to the extreme. Some lines offer useful features like three-way stretch, waterproofing, stain resistance and warmth without bulk. They tend to be more expensive. Other lines offer flashy colors — new every year — and are often gimmicky, so be wary.

Quilted, waterproof warm-up pants are great for Alpine skiing, particularly for beginners, who tend to sit down in the snow a lot, but are impractical for Nordic skiers. Cross-country skiing requires free and easy movement without bulk. Stretchy knickers met by long socks are best for that purpose. If it starts to rain, nylon shell pants with an elastic waist and full-cut legs will keep you dry.

Under those wonderful-looking pants wear warm underwear. Even here, marketing wizards offer an amazing array of choices, but cotton thermals seem to be as good as anything

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else, although some new synthetics are said to be warmer, more waterproof and less restrictive.

It is worth buying a proper ski sweater to keep your upper body warm, and the new synthetic blends offer a lot of flexibility, breathe well so you don't get too hot but are insulated to keep you warm. Alpine skiers should cover up with a light, warm jacket that covers the hips. Better jackets have two-way zippers that can open from the bottom to allow freedom of movement.



PHOTO COURTESY SKI WENTWORTH

bankruptcy buying the best equipment, try the sport for a year or two and rent equipment.

Be careful buying boots because you can't ski without good, well-fitted ones. In fact, it is best to buy them new from a sales clerk who skis, because he or she will know more about fitting them.

If most of your skiing is done in Nova Scotia, buy a ski that tracks well and doesn't sideslip on packed snow or icy slopes. Wood core fibreglass skis are usually easier on the knees in bumps, since they absorb energy better than some of the high-tech models. Giant slalom skis are best for most people as they are more forgiving. Long skis are more comfortable than short ones but less manoeuvrable. Beginners like them shoulder or forehead height, aspiring intermediates and experts prefer them long.

Cross-country skiers into performance will want long, skinny skis. Beginners should get skis that are a little shorter and wider to provide stability. Nordic skis come in an array of materials from wood to carbon fibre, and you can buy various types of no-wax bases. Some experts say it is essential to use the proper wax for snow conditions. Manufacturers counter that they can make plastic bases that can handle all types of snow. You'll have to decide if you want to spend time

waxing before getting out, or if you'd rather just snap on the skis and go.

The five places to go downhill skiing in Nova Scotia are Benion, near Sydney (828-2222), Keppoch, near Antigonish (863-1764), Mount Martock, near Windsor (798-4728), Smokey, near Ingonish (285-2778), and Wentworth, in the Wentworth Valley (548-2808). The hills are geared for beginners and intermediates and some hills offer a few runs for experts.

Smokey, operated by the provincial government, is the biggest hill, with the longest runs and most challenging skiing. A fire there two years ago wiped out facilities at the base of the hill and temporary measures were taken to remedy the situation. Phone first for a list of services. Keltic Lodge, which is nearby, offers excellent ski weekend lodging rates, but night-life is almost non-existent so take your own fun. The skiing at Smokey is great for beginners, intermediates and experts. Even the weekend line-ups for the only chairlift in the province are short.

Many metro skiers head for Wentworth a lot because the drive is only an hour-and-a-half, and the hill offers something for everyone. The lodge can provide food, spirits and warmth by the fireplace and you can buy or rent equipment at the ski shop. Weekdays are better than weekends unless you

Fun in the sun — winter style

But the down-filled Alpine ski jackets are too bulky for the cross-country crowd. A one-piece Nordic suit of stretch material will allow freedom of movement, keep you warm and look really good.

Finish off your outfit with a pair of insulated tube sport socks, quilted leather ski gloves with a stretch band at the wrist, a stretch toque to keep your ears from getting frostbite, and a pair of decent goggles, preferably ones with anti-fog lenses.

Now you are dressed and almost ready to go, except for equipment. Those who say skiing is daring are right — look at equipment prices, look deep into your wallet, and decide. If you want new gear, the after-Christmas sales can offer some help. If you are a beginner, ski packages offering skis, boots, bindings and poles are often a good deal. Before you dive into

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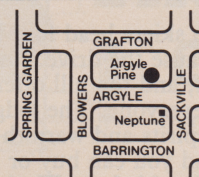
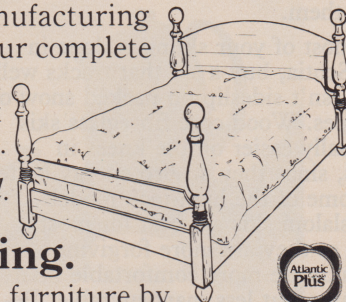
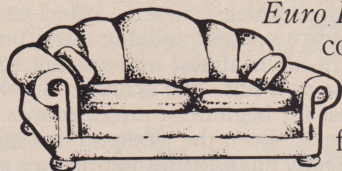
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are very patient since weekend line-ups for the two T-bars can be very long, especially on sunny days. If you don't feel like driving home, overnight accommodations are nearby.

Even closer to town is Martock, which can usually be skied if it is cold enough because the snow-making equipment spits out a lot of white stuff. Snow-making is critical at Martock because the hill is shorter than Wentworth or Smokey and its two T-bars are equally as busy — in fact even weekday line-ups can get long. That means snow gets skied into ice almost daily and fresh snow is needed. The hill offers night skiing under lights — a real blast if you've never tried it — which allows fanatics to ski until their knees give out. It also gives you enough time to get in some skiing after work. Other attractions include a ski boutique, take-out counter, bar and ski rentals.

Tow tickets at these resorts will cost \$10 to \$20 a day.

Cross-country skiers get the best deal of all — free skiing almost anywhere they choose. There are proper Nordic trails at Wentworth, Martock and Smokey but the province is virtually your playground. The Old Orchard Inn near Wolfville has a number of trails carved through the countryside and offers a weekend package for the skiing family.

The local recreation departments have included cross-country skiing in their programs. For example, the Halifax recreation department can provide maps of places to ski in Point Pleasant Park, near the Dingle in Fleming Park and the wilderness park in Hemlock Ravine. The city's Outdoor Centre (421-6839) can tell you where to ski and give you advice on buying clothes and equipment. Ski instruction is available two evenings a week, under the lights in the Merv Sullivan Park starting Jan. 22.

In Dartmouth, the Shubie Campground will open to skiers in mid-January, or earlier if the snow falls. The recreation department (421-2307) is holding one-day clinics on waxing skis and caring for equipment along with sessions on buying equipment.

The Halifax County recreation department (477-5641) is planning to stage cross-country ski clinics in different locations throughout the county. The six-hour program will cater to various levels of Nordic skiers.

Nordic Ski Nova Scotia, a branch of the province's Sport Nova Scotia (425-5450), will happily answer any questions about cross-country skiing.

Skiing is no longer the exclusive white domain of the wealthy few — it's accessible for us all, and in your backyard. Button up, buckle up and go for the snow.



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Larry's River	1370 A.M.	Shelburne	1140 A.M.	Mulgrave	106.7 F.M.
Lockeport	740 A.M.	Halifax	90.5 F.M.	New Glasgow	89.5 F.M.
		Middleton	106.5 F.M.	Yarmouth	92.1 F.M.

Winter tans look great but protect your skin

by Patricia Holland

Skiing promotes a feeling of invigorating well-being and produces a healthy glow more quickly than any other outdoor sport. But unprotected skin suffers irreparable damage from the very same elements which contribute to the enviable winter tan.

Skiers of all ages must protect against both windburn and the sun as it is reflected off the snow. Local weather conditions at Wentworth and Martock, where daily mean temperatures range from -5C in January to -1C in March and spring maximums hit +2C and +3C, are not as drastic as those of the high altitude Rockies and European Alps. We tend to forget, however, how strong ultraviolet rays still are in winter. Skin creams need to be richer, not only to moisturize but to seal in natural oils, and an added sun filter is necessary.

Mills Brothers' cosmetics buyer, Marilyn Strawson Pellerin, recommends finding "the right protection for the right environment for the right skin type." Many products now clearly state the "SPF" or sun protection factor, the higher the number the greater the protection, from two to 23. Estée Lauder and Clinique have a complete line of moisturizing products to answer skiers' every need.

Avid downhill types require a moisturizer with an SPF of eight or higher combined with calming ingredients to cut down on windburn redness. Clinique's "Sun Block 19" gives the best protection with no color added — acceptable by men, and "Sun Block 10" is for oily or youthful skin prone to blemishes — teens on February and March breaks, take note. Lip care is covered by emollient sticks with built-in sun blocks.

Cross-country skiers, while they are not buffeted by icy winds or chilled by waiting in long tow-lines can't be seduced into carelessness by quiet trails and open fields because the number of their outdoor hours is often greater. Moisturizers for them can be slightly lighter in weight, but still not sticky so that perspiring skin can breathe. It's important to reapply protective creams throughout the day and to avoid the temptation of scooping up a handful of cooling snow.

Skin care doesn't stop at the end of the day's last run. Mrs. Pellerin urges an après-ski cream that includes a soothing element. Extreme changes in temperature from the outdoor cold to the indoor fireplace heat, combined with the shock of warming alcoholic drinks, produce those rosy cheeks but also cause capillary damage.

Lawton's chain of drug stores and its Impulse Cosmetic Boutique stock a range of skin care products from the high-fashion names of Lancôme and Charles of the Ritz to the familiar family brands of Coppertone and Lypsol. Karen Markey, Lawton's esthetician, suggests preparing the whole body from the inside out by drinking six to eight glasses of water a day while skiing.

Some names to look for are two from Biotherm: "Anti-Wrinkle Sun Cream," unscented and suitable for men, allows a tan but slows down the wrinkles; and "Total Invisible Sun Screen" — a tinted day cream for all ages from infants to adults. Ritz makes a conditioning lip balm that can be worn over lipstick but is non-greasy enough for men, and an eye treatment cream to protect against aging lines and squint marks. The most comprehensive coverage comes in a tube that's easy to carry, "RV Paba for the Lips" with an SPF of 10 inhibits burning and chapping and can be used for lips, nose and around the eyes. To blend in that new tan and diminish the reverse racoon look from goggles and glasses, try a Lancôme tinted day cream, "Bienfait du Matin."

Children and young people are not immune to sun and wind damage and a quick stop at the drug store or the ski shop at the bottom of the hill will supply the most basic items — Atrix or Bain de Soleil, medicated Labello and flavored Lypsol. Take a second look at "Ten-O-Six" in two strengths, known as a cleanser but good for burns, ideal for ages 12 to 17 but not little ones.

If you can't see the moguls for the snow in the blizzard of products in the shops today, ask for advice, it's free. But it will all sound the same — don't go skiing at any age without some type of skin protection. The lovely glow is short-term in enjoyment and life-long in destruction.

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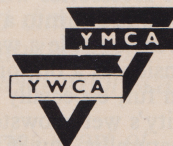
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Winter boring? Accessories make you look

Today the word "accessories" embraces a far wider world than the basic matching shoes, gloves and handbag. The clever combination of bright or unusual accessories will inject new life into what are by now tiresome winter coats, suits and dresses.

January and February in the Atlantic Provinces are cold and blustery enough to require head covering for even the bravest. Fur hats can be all-enveloping clouds of wolf, fox or racoon. While a mink is a mink is a mink, it can also be a high fashion item when styled à la Lady Di.

Fur also falls within the boundary of accessories when pastel-dyed Alaska Seal is cut into a full-length vest to wear outside a water repellent coat, or inside as a button-in lining. Anything in fur, especially hats, can weather our city's wet snowstorms if allowed to dry naturally. But if your day begins cold enough for a fur coat and ends up raining, THE accessory to carry is a generously cut, collarless slip-over of rayon and polyurethane blend.

The scarf is singular in its ability to change shape and to vary the look of the costume it accessorizes. The same trick of a large scarf over a coat can be played to perfection with a brilliantly hued square of pure silk over a simple wool dress. In oblong form, two scarves of contrasting color wrapped one inside the other add drama to the neckline of a coat or jacket.

Fashion is cyclical and winter's look this year is a return to the glamor of frankly fake "costume jewelry" which sparkles from neckline to shoe. It's almost as expensive as the real thing, but an attic trunk, antique shop or even a flea market stall can yield treasure that's up to the minute in style.

Accessories can see us through to spring. They are as unlimited as the imagination.



"...all that glitters is not gold..." but the flashy, fantastically fake chunky jewelry, embroidered belt and evening tie of overlapping rhinestones is just as attractive

A winter coat with a water repellent overcoat to cut wind and snow. Add a vivid wool "funnel" with matching long scarves and new "no-finger gloves"

great!

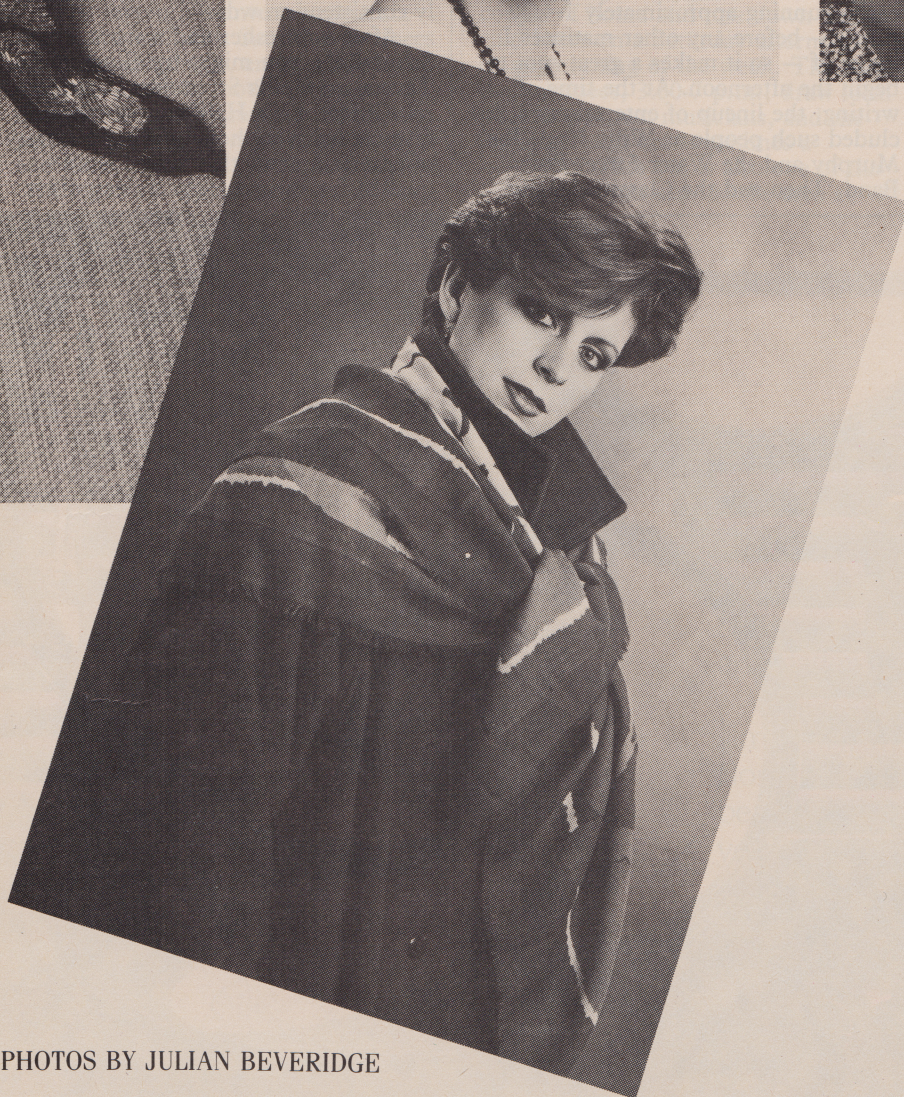


High fashion in fur. The "Lady Di" look, upper left, complete with side feather and face veil

The raincoat alone, above, becomes the third dimension teamed with a man-tailored tweed hat and tweed wool scarf

An extra large print scarf of bright colors enlivens a winter coat, left. Wool challis drapes well and stays in place

"Buttons and Bows" are back in fashion on shoes, below, for daytime and evening, in fabric, leather and brilliants



PHOTOS BY JULIAN BEVERIDGE

CITYSTYLE

Music for that special time you call your own

by J. F. Mickle

Saturday. It's the only day most of us can really call our own — 24 hours in which to occasionally indulge our whims without the spectre of the office or other responsibility looming dark on the morning horizon. This being the case, the purveyors of boozy entertainments do their best to part you from your hard-earned money.

A diabolically clever concept, one with considerable appeal — especially for those of us whose weekends begin Friday night — is Saturday brunch. Hair of the dog and eye of newt, or at the very least a pair of eggs napped with a sauce labelled Hollandaise by some chef with a ribald sense of culinary humor, or a small char-broiled steak and salad, with complimentary cocktail, offer a civilized introduction to a day of earthy pleasures.

Several of the dozen-odd bars, not to mention restaurants, along or near the popular Argyle Street strip, offer brunches of varying merit, and poise one for an assault on downtown Halifax — or Dartmouth. Only you can decide what appeals to you: people, service and all those things that

combine to create ambience. And although complaints of a lack of imagination from bar to bar aren't uncommon (many simply attempt to reproduce the others' success with the same food, decor and so on) enough people seem sold on one or another to make trying a few different spots worthwhile.

If one's bent happens to be music, one need not wait until evening. Taking for granted that you haven't chased brunch with a half-dozen Caesars and returned home to bed, it's matinee time.

A foray across the harbor via ferry, good for fresh air and the view, brings one to the Dartmouth ferry terminal and the Wooden Nickel, a comfortable little lounge featuring rhythm and blues.

It's a nice change and starts quite early (running approximately 1-4:30 p.m.) — before any other matinees I know of — so it makes a great spot to begin the afternoon. At the time of writing, the lineup of entertainment included such people as Willy Hop, Joe Murphy and the Water Street Blues Band, Theo and the Classifieds, the

Heartbeats and the F-Tones.

The mood is relaxed and the entertainment, for the most part, enjoyable. It's generally kept to a dull roar so brunchers need not watch their meals moonwalk across the table — and as the chef winds down, the band starts to cook. Those who habituate the Wooden Nickel like their blues, and the crowd varies widely in age. The club also has entertainment of the same ilk Thursday through Saturday nights from 10 p.m. to 1 a.m.

A quick return trip on the ferry and a block or two up George Street at Granville brings you to Scoundrels, a bar that did good business a few years ago with regular weekend entertainment then closed its doors for a while. It now features live entertainment on Saturday afternoons only, and located downtown, it's beginning to draw fairly consistent crowds.

After a refresher and a set at Scoundrels, you might try Ginger's Tavern on Hollis Street just past Morris. Ginger's is a Halifax institution. A favorite watering hole offering a variety of entertainment, this tavern is unequalled for sheer variety by any other



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ALBERT LEE

Water Street Blues: as the chef winds down, the band starts to cook

bistro its size in metro.

The tavern has entertainment six nights a week, with Saturday matinees often drawing large, enthusiastic audiences. And why not? It features everything from comedy through solo performers to pop, reggae and rhythm and blues.

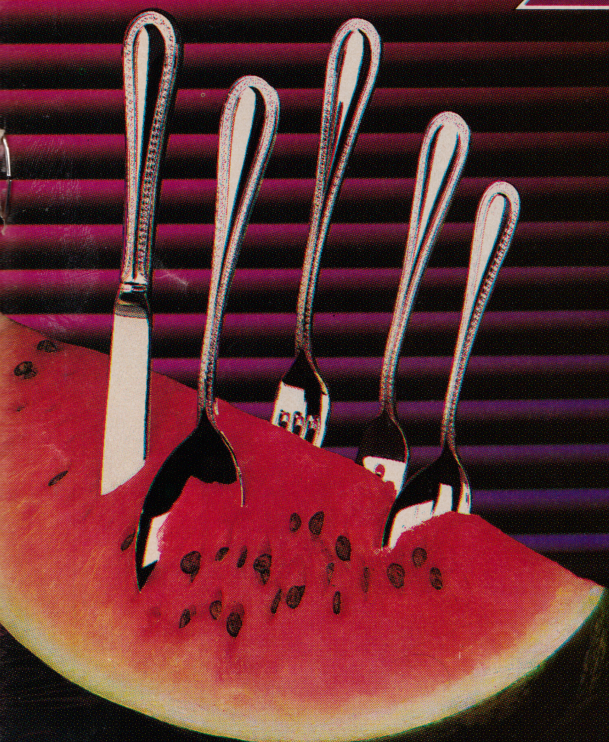
Ginger's is unpretentious and

friendly, a great spot to while away a couple of hours and toss down a few cold beers on a Saturday afternoon — or any evening of the week. The Saturday matinees, 3:30-7 p.m., draw local and out-of-town musicians, and the resulting jams are sometimes a knockout. This bar is also one of the only places you can see the area's

young, untested talent.

This is just a sampler of local bars featuring Saturday afternoon entertainment. There are several more. If you enjoy music but, for one reason or another, you're not inclined to go out to the bars at night, give the matinees a try.

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Pimps and players: power brokers in the flesh trade

by Deborah Waters

11:30 p.m. Friday night. Halifax's pimps begin to congregate in a south end club. They gather in the back by the washrooms. Music pulsates from a well-equipped sound system, while a row of red and blue lightbulbs over the nearby dance floor blink on and off.

A heavy-set man in a dark, \$750 suit moves through the crowded dance floor. Like most of the men here tonight, he's black. He greets friends, shaking hands, smiling. His friends wear conservative suits like his, or leather vests and pants. Some conceal their faces with sunglasses and wide-brimmed hats. At least two-thirds of the women here are white. Some are obviously prostitutes. The jovial, friendly, round-faced man in the expensive suit acts like the host of a party.

He calls himself a "player." He says he has three women working for him. At 28, he's been a player since he was 18 years old. He believes he is offering a service that takes care of sexual freaks, and keeps the "rape rate down." To him, the men who use prostitutes are "suckers," "dupes."

"My old lady has one trick who pays her

\$100 just to walk on him in high heels. She's got another one who pays her \$150 to piss on him," he says.

He believes he also provides a service to the women who work for him. "For a lone woman to be out there, making money is a hard game. As soon as they go out in the streets someone ends up taking their money or beating them up. They need someone to take care of them," he says.

When a woman has a pimp, or a "man," he explains, no one bothers her. "They can make their money and live happy, you know what I mean?" His expressive, mobile face grins. He speaks just loud enough to be heard over the pounding music.

"I love all my women. I love them all the same. If I buy her a new outfit, you get a new outfit. If I buy her new shoes, you get new shoes. I see them every day. I take them to parks. I don't ask for money. There's never no talk about money. They throw it on the dresser. They throw it on the table. Just lay it there.

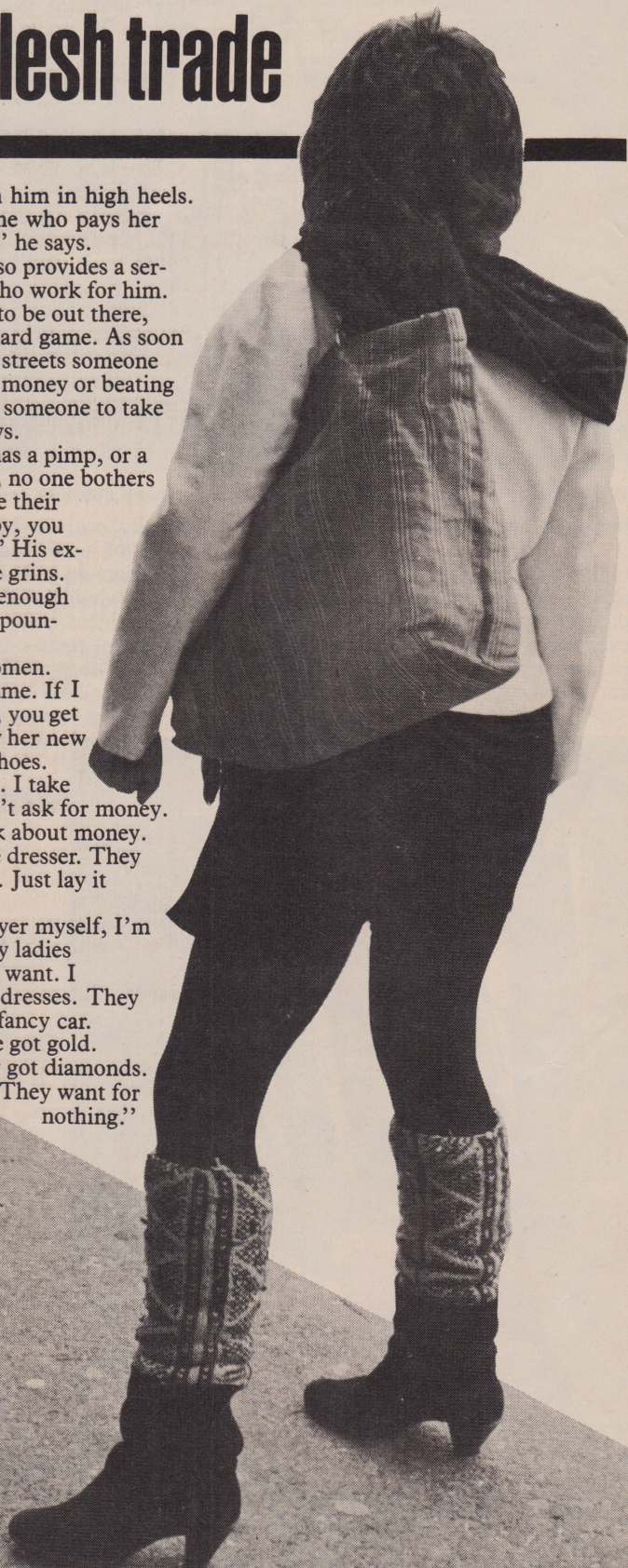
"Me, being a player myself, I'm sweet, I'm suave. My ladies get whatever they want. I buy them \$100 dresses. They can have a fancy car.

They've got gold.

They got diamonds.

They want for nothing."

Halifax has always had prostitutes but in recent years more have hit the streets. They are controlled by pimps who take all the money and often beat them to keep them in line



ALBERT LEE

What does he want from a woman? He places his brandy snifter on the black formica table. Leaning forward, he narrows his eyes and drops his voice half an octave. "The money. All of it. Then when she wants, she gets." He relaxes and smiles again.

"I can make more in three days than you could in the job you're doing now in two weeks. What you take home in two weeks, my woman can make in one night. Understand now why everybody's doing it?"

"To me it's fun. I love it. Because I don't force no one to do nothing. It's a hobby. And when you can sexually please five or six women, and make them happy all at once, yeah, you should be proud of yourself."

"There's a difference between a pimp and a player. A player forces no woman. We don't twist their arm. We don't beat 'em. They come to us. We don't come to them. I don't treat none of my women as prostitutes or whores. To me they're ladies. And I will die for each and every one of them. I'm like a father, friend, boyfriend. I'm whatever they want me to be. I'm there."

"Violence does not keep a woman. Violence loses a woman. Intelligence keeps her."

He squints and taps his temple. "It's psychology, sweetheart. Mind over matter. The mind is a powerful thing. If I need to beat a woman to

keep her, I don't need her."

Asked how a player gets a woman to work for him, he grins and pushes his large body back in the chair. Then, he leans forward, his elbows on the table, his Grand Marnier before him.

"Jones," he begins. "They call it a jones. Hooking your woman. Making her fall in love. You know? It's all about being a good lover. You understand? Every woman likes a man that makes a woman feel like a woman."

A "jones" is a craving, like the craving an addict has for heroin. His conversation or "rap" coupled with his expressiveness and warmth have transformed this ordinary-looking man into a charmer.

Asked why most of the pimps in Halifax are black, he responds, "We're born rappers. Black men have a charisma, a way with women, which white men don't have."

Though most of the pimps the police are aware of are black, Halifax does have its share of white pimps. Street sources say some of the white pimps are more "discreet," using the women who work for them to approach possible "recruits."

Some pimps, or players, are sugar daddies, who control women through sweet talk and promises. They play the role of protector and benefactor. They work for a percentage of the girl's income. Often it's every cent she makes. Some pimps are brutal,

keeping prostitutes in line through violence and intimidation. Usually, a combination of sweetness and cruelty is the most effective form of manipulation.

Sergeant Ron Mosher of the Halifax Police Department's two-man morality squad cruises through the Halifax streets in an unmarked car. Nearing his retirement, he's a tall man with a bald head and dark-rimmed glasses.

As he drives, he gestures with a barely perceptible nod towards a thick-set black man wearing leather pants which strain across his beefy thighs. Wearing a wide-brimmed hat, the man stands in front of a store on Barrington Street.

"That's a pimp, right there," Sgt. Mosher says. "His girl should be right around here somewhere."

A block away he nods his head again in the direction of a hefty, big-busted woman with long, light blonde hair. "That's his girl." The prostitute is talking with a thin, elderly man. Smiles animate both their faces.

"You old fart. You're too old for that sort of thing," Sgt. Mosher whistles under his breath.

He patrols the parking lots where prostitutes go with their tricks. He drives by the darkened grain elevators along the waterfront, then back downtown. He estimates there are about 30 to 35 pimps, and about 30 to 50 women working the streets. How many



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more girls are working out of the clubs and lounges or in hotels, the police don't know.

Halifax's morality squad is squeezed behind a partition in the drug division. There's room for two metal desks pushed together, a few chairs and a couple of tall, dark green file cabinets. Sgt. Mosher and his partner, Constable Bill MacLeod, deal with prostitution, gambling, liquor violations, after-hours clubs, pornography and runaways.

Though charges are seldom laid, the police estimate at least half of the prostitutes have been beaten by their pimps. Some beatings are serious, others may involve a slap, or a blow to the head. More often, however, the cruelty is psychological.

The girl who becomes a prostitute usually comes from a broken home, or a home where one parent has an alcohol problem. She may be a victim of physical or sexual abuse. Often she's a runaway.

According to Sgt. Mosher, "They're looking for someone who will show them attention." The pimps cruise the places where alienated young girls hang out: arcades, bowling alleys, roller skating rinks. They offer them attention, kindness, the protection they aren't getting from home.

Some girls become prostitutes through violence instead of seduction. Sgt. Mosher says that occasionally a girl is kidnapped. Forced into an

automobile, she is later raped by a pimp in the presence of his friends. Sometimes pictures are taken and used to blackmail the girl. The pimp's friends can challenge the girl's testimony if she tries to lay charges.

Not all girls are recruited into prostitution. Some try to do it independently. But if they are good-looking or want to work in a lucrative territory, they need the protection of a pimp.

Once a girl begins working the streets it's difficult for her to stop. With little education, her job skills are minimal. And, if a girl wants to leave her pimp, she has to buy her way out. The player interviewed in this article says it would cost one of his women \$5,000 to leave him. Sgt. Mosher says occasionally girls are sold back and forth between pimps.

Joanne's straight blonde hair frames her heart-shaped face. Her eyes are light blue. Mostly, she keeps them cast to the floor, except for an occasional candid gaze. She smokes one cigarette after another and rocks nervously in her chair. She wears a soft white sweat-shirt with torn-off sleeves and tight, faded blue jeans. She tells how she became involved with a pimp, and subsequently, in prostitution.

"I had no place to go. I ran away a lot. I couldn't handle it at home. I used to hang out the north end of Dartmouth a lot. I was always in Tim Horton's, always in McDonald's," she says. "That's where they caught me at."

"They drive around everywhere. And if they see a girl there more than one day, they'll start talking to her. They'll ask you do you want a drive somewhere, do you want a toke? The girls are too happy to say yes."

"They don't act hard towards the girls. They act real sweet. Like Mr. Goodguy, you know? If you see a lot of nice dressed guys riding around in Lincolns, nice cars, and they offer you all the dope and all the stuff that you want and offer you all the money that you need, I think definitely any girl would go for that if they got no place to go."

After a few months of kindness, and all the drugs she wanted, Joanne went to work for her pimp. He gave her a new name to go by, bought her some new clothes and took her to have her hair done. Equipped with false identification, she went to work in a Halifax club. She was 15½ years old.

She was accompanied by the other two women also living with the pimp. They told her what the rules were.

Says Joanne: "They watch you all night long to see what you're doing. And if you do anything different, they'll tell the pimp. And you have to go after certain people, like businessmen, people from ships that are making lots of money. We can't talk to

people in jeans. And if they want two girls, they get two. If they want something kinky, they're allowed to have it."

Joanne's pimp told her she could make \$1,000 a customer if she was willing to go to New York. "The money sounded real good. But I was scared to leave Dartmouth, Nova Scotia. So that's when I ran."

When she ran, the pimp was still being kind to her but she was terrified after watching him beat another girl. He called her names, viciously jabbing his finger in her face while she cried. When he saw Joanne getting upset, he took the other woman upstairs and beat her.

"Either you work there in New York. Or you're dead. And a lot of young girls are missing. Mostly because of that."

"They don't care what age bracket you're in, as long as you're pretty. The ugly ones have no trouble getting out. The pretty ones really do. Those are the ones that end up dead."

So far, no prostitutes have been found dead in Halifax. But Const. MacLeod believes it's just a matter of time before a girl is killed by her pimp or one of her tricks.

As difficult as pimps make life for prostitutes, few charges are laid and even fewer cases get to court. The police believe the main reason is fear, especially since the pimp can't be incarcerated before his trial.

In October, Harley Williams, 21, of Hammonds Plains, was sentenced to 10 months for living off the avails of prostitution. The police had been hoping a stiff sentence would encourage more prostitutes to come forward. Another case is scheduled to go to court in January, and a third case will be heard this spring. But the two-man morality squad can only be spread so thin. There hasn't been a full-scale investigation with RCMP co-operation since the Braithwaite ring was broken up about four years ago. Randy Braithwaite was sentenced to nine years in prison for a variety of prostitution-related offenses, including assault causing bodily harm and unlawful confinement. A witness at his trial said Braithwaite forced her to dance naked upon a table. When she stopped, the men watching burned her feet with cigarettes.

Fear is not the only reason why prostitutes don't turn their pimps in. They have a complex, love-hate relationship like a bizarre parody of marriage. The psychological hold pimps have over their girls should not be underestimated. As Joanne says, "When you go with them, you have no friends and no family. It's as simple as that. They are your friends and your family."

C

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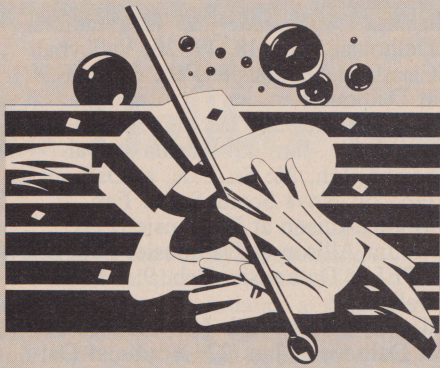
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ART GALLERIES AND MUSEUMS

Anna Leonowens Gallery. (N.S. College of Art & Design). January — *Lorraine Leeson and Peter Dunn*, documentary work. 1891 Granville Street, 422-7381, Ext. 184. Hours: Tues.-Sat., 11 a.m.-5 p.m.; Thurs., 11 a.m.-9 p.m.; Closed Sun. & Mon.

Nova Scotia Museum. To January 6 — *Nightwings*. An exhibit about bats. Jan. 12-March — *The Ox in Nova Scotia*. 1747 Summer Street. Hours: Tues., Thurs., Fri., Sat., 9:30 a.m.-5 p.m.; Wed., 9:30 a.m.-8 p.m.; Sun., 1-5 p.m. Closed Mondays.

Dalhousie Art Gallery. To Jan. 13: *W.J. Wood: Paintings and Graphics*. To Jan. 15: *Suzanne Swannie: New Work*. To Jan. 15: *Christine Ross-Hopper: New Work*. Jan. 17-Feb. 10: *The 31st Annual Dalhousie Student/Staff Faculty and Alumni Exhibition*. Dalhousie University Campus, 6101 University Avenue. Hours: Tues.-Fri., 11 a.m.-5 p.m.; Tues. evening, 7-10 p.m.; Sat. & Sun., 1-5 p.m.; Closed Mondays.

Eye Level Gallery. Jan. 8-26: *Rosemary MacAulay*: prints, drawings. *Collette Urban*: installation. 1585 Barrington Street, Suite 306. Hours: Tues.-Sat., 12 noon-5 p.m. Closed Sun. & Mon.

Mount Saint Vincent University Art Gallery. To Jan. 27: Downstairs: *Cuba: Young Painting*, courtesy of the ministry of culture, Havana, Cuba. Upstairs: *Albert Dumouchel: Un Hommage*, courtesy of Graphia Studio, Montreal. Jan. 31-Feb. 10: Downstairs and Upstairs: *The Eleventh Annual University Community Show*. Bedford Highway. Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat. & Sun., 1-5 p.m.; Tues., 9 a.m.-9 p.m.

Saint Mary's University Art Gallery. Jan. 5-Feb. 10: *Sixth Annual Faculty/Alumni Student/Staff Art Exhibition*. Gallery Hours: Tues., Wed., & Thurs., 1 p.m.-7 p.m.; Fri. 1 p.m.-5 p.m.; Sat. & Sun., 2 p.m.-4 p.m. Closed Mondays.

CITYSTYLE

Art Gallery of Nova Scotia.

Jan. 10-Feb. 24. Main Gallery: *David Blackwood*. Mezzanine Gallery: *Susan Feindel: Intensive Care*. Nov. 8-Feb. 24. Second Floor Gallery: Canadian Painting from The Collection — *Contemporary Painting*. 6152 Coburg Road. Hours: Mon., Tues., Wed., Fri., Sat., 10 a.m.-5:30 p.m.; Thurs., 10 a.m.-9 p.m.; Sun., 12 p.m.-5:30 p.m.

MOVIES

Rebecca Cohn Auditorium, Sunday Film Series: Jan. 13: *Vertigo*. Jan. 20: *Streamers*. Jan. 27: *Satyricon*. Feb. 3: *Heart Like a Wheel*.

Rebecca Cohn Auditorium, Travelogue Film: Jan. 21: *Kayabs Down the Nile*.

CLUB DATES

The Village Gate: 534 Windmill Road, Dartmouth. New Year's Eve — Jan. 5: *Armageddon*. Hours: Mon.-Wed., 10 a.m.-11 p.m.; Thurs.-Sat., 10 a.m.-12:30 a.m.

Privateers' Warehouse: Historic Properties. Middle Deck: Dec. 26-Jan. 5: *The Aviators*. Jan. 14-19: *Mark Haines and the Zippers*. Jan. 28-Feb. 2: *Amos Garrett*. Hours: Lower Deck, 11:30-12:30 a.m. Middle Deck, 11-2:30 a.m.



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Lower Water at Salter Street

IN CONCERT

Rebecca Cohn Auditorium. Jan. 19: The National Tap Dance Company will perform for two shows, one at 2 p.m., the other at 8 p.m.
Saint Mary's University. February 3: A performance by the Halifax Chamber Musicians.

SPORTS

Dartmouth Sportsplex: *Metro Valley Junior A Hockey:* Jan. 3: Dartmouth Fuel Kids vs Moncton Hawkes. Jan. 6: Dartmouth Fuel Kids vs Amherst Ramblers. Jan. 13: Dartmouth Fuel Kids vs Cole Harbour Colts.

Metro Valley Senior A Hockey: Jan. 6: Moosehead Mounties vs Charlottetown Islanders. Jan. 13: Moosehead Mounties vs Chester Olands Exports. Jan. 27: Moosehead Mounties vs Windsor Schooners.

Dalhousie Varsity Schedule: Men's and Women's Swimming: Jan. 12: Acadia at Dalhousie. Jan. 26: Sixth Annual Alumni Swim Meet. Feb. 1: Mt. Allison/Memorial University of Newfoundland at Dalhousie

Men's Hockey: Jan. 12: UPEI at Dalhousie. Jan. 27: Mt. Allison at Dalhousie. Jan. 30: St. F.X. at Dalhousie. Feb. 9: Université de Moncton at Dalhousie

Men's Volleyball: Jan. 11: Université de

Moncton at Dalhousie. Jan. 12: Université de Moncton at Dalhousie. Jan. 18, 19, 20: Volleyball Classic at Dalhousie.

Women's Volleyball: Jan. 12: Acadia at Dalhousie. Jan. 18, 19, 20: Volleyball Classic at Dalhousie. Feb. 6: St. F.X. at Dalhousie.

Men's Basketball: Jan. 15: Acadia at Dalhousie. Jan. 25: Acadia at Dalhousie. Jan. 26: St. F.X. at Dalhousie. Jan. 29: Nova Scotia Stars. Feb. 1: Mount Allison at Dalhousie. Feb. 2: Mount Allison at Dalhousie. Feb. 8: UPEI at Dalhousie. Feb. 9: UPEI at Dalhousie.

Women's Basketball: Jan. 15: Red Fox at Dalhousie. Jan. 22: Acadia at Dalhousie. Jan. 26: Memorial University of Newfoundland at Dalhousie. Jan. 27: Memorial University of Newfoundland at Dalhousie. Feb. 1: Mount Allison at Dalhousie. Feb. 2: UPEI at Dalhousie. Feb. 5: St. F.X. at Dalhousie. Feb. 9: UNB at Dalhousie. **C**



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affair to start
tongues wagging

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Is Halifax ready for Becket?

by Tom Kerr

What is the reality of choosing a regional theatre's season? The highest seasonal attendance at Neptune Theatre before 1968 was 67.1 per cent, and in 1966 the season attendance was recorded at 48.3 per cent. John Neville arrived as the new artistic director in 1978 and was met by a deficit of \$180,000 and a subscription count of only approximately 3,000. Former Neptune general manager Chris Banks was quoted as saying that the deficit was completely retired by 1980 and when Neville left Neptune in 1983 he had completed a season in which subscriptions had reached an all-time high of 9,400.

In an article for the *Canadian Theatre Review*, a Halifax writer, Connie Brissenden, wrote that Neville "employed astute marketing techniques" (such as give them what they want and be consistent about it). The same writer said that when Neville arrived in Halifax "no one had much fancy left for theatre after two erratic seasons under John Wood and one fill-in season with Renton" (David). She concluded her article by berating Neville for neglecting Nova Scotia playwrights, and suggesting that his choice of plays were "a touch crass."

I choose to mention this article because, in my opinion, it is an example of how quickly the new artistic director's "honeymoon" is over, and probably more because of its total misunderstanding of what a theatre director's job is.

There are always those who have their own ideas as to how a season should be made up but many times they neglect the fact that a theatre has to be viable to exist. Who are "they"? and who are "we" to talk about "give them what they want"?

Recently, at a business reception, a lady who drank "one too many" lurched at me with the comment "you certainly cater to the masses." I promptly hid my head in shame and apologized for breaking attendance records with *West Side Story*. Last year that production broke 20 years of box office records, and this season *Cabaret* played the first four-and-a-half week run in Neptune's history. *Cabaret* played to 93 per cent houses, not the 99 per cent of *West Side Story* but

more people were actually able to see it during the longer run. Four seasons ago, *Guys and Dolls* was a sell-out and a great booster to subscriptions.

It would be easy to suggest these figures indicate that Halifax audiences only appreciate musical comedy. I should like to think, however, that not only are these particular musicals classical works of the genre, but that production quality was of a reasonably high standard. I cannot accept the implication that Dartmouth, Bedford, Sackville and Halifax and districts ask only that we "split the ears of the groundlings."

How then does one explain the reaction to Becket's *Endgame*? The former artistic director of Theatre New Brunswick, Malcolm Black, praised the production as being one of the best seen in Canada that year. I was fortunate enough to see Neptune's *Endgame* on my way to a theatre tour of Britain. I saw 25 productions in London and Stratford, England, mostly of very high calibre, including outstanding individual performances by Derek Jacobi, in *Much Ado About Nothing*, Ian McKellen in Stoppard's *Every Good Boy Deserves Favour*, Allan Howard in the Royal Shakespeare's production of *Good* and the superb London version of *Cats*. John Neville's performance in Neptune's *Endgame* in Halifax remains one of the most exquisite tragi-comedy performances I have ever seen.

During the run of *Endgame*, house management recorded a staggering 430 people walked out. Is Halifax ready for Becket? That would seem to be an obvious question to ask; however, you might ask the same question of main stages in Toronto, Vancouver and Edmonton.

While we ponder the question, we should be informed that cities with much longer theatrical traditions — like Glasgow, Manchester, and Newcastle, to name a few — have not been able to mount full-scale, main stage Becket with great financial success, with the possible exception of *Waiting for Godot*.

In the past six years Neptune's biggest box office successes have been *West Side Story*, *The Applecart*, *The Seagull*, *Cabaret*, *Diary of a Scoundrel*, and *Private Lives*. In earlier years

some of the hits were *Mary, Mary*; *Servant of Two Masters*, *Godspell*, *Equus* and *Desire Under the Elms*. *Othello* and *The Taming of the Shrew* are listed as the two most acclaimed Shakespearean productions.

Canadian scripts on the main stage, starting with Arthur Murphy's *The Sleeping Bag* and more recently John Gray's *18 Wheels* and *Better Watch Out* as well as Rick Salutin's *Les Canadiens*, Margaret Hollingsworth's *Everloving* and Tom Gallant's *Stepdance* have all had a high degree of success.

I was interviewed recently by a drama reviewer of a national publication who asked me about choice of play. I mentioned that if I ran a theatre, say in Vancouver, I might consider a season of classics. He reported this part of our interview as "Kerr's Bias." I was sorry that he missed the point — if my assignment was a theatre five miles from Stratford I would not necessarily consider doing Shakespeare. You must consider what is best for each individual circumstance you are faced with.

One cannot deny that having only one full-time professional theatre over a 20-year period does limit experimentation. Although not based in Halifax, Mulgrave Road Company and Mermaid Theatre are most respectfully acknowledged and welcomed. But the time has arrived for Neptune to have a second stage, possibly it could be a revival of a very promising start made some years ago — when David Freeman's *Creeps* was one of the Studio Neptune's productions. It is also to be hoped that a company with the potential of "Another Theatre Company" will develop to full season status.

Choice of play is a vital part of a theatre's success, quality of production is the final and definitive selling point. "Give them what they want" is as condescending as "we must educate our audience." To say that musicals will always succeed is a fallacy. Neptune's playbill over the years has been a mixed bag but the box office results have depended as much on the quality of production as a choice of play. In the end one must provide a high standard of both in order to succeed. **C**

Tom Kerr is the artistic director of Neptune Theatre

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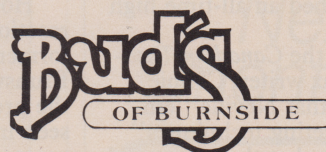
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